Music in the Eighteenth Century: From Galant to Classical Style
MUMH 5341: Western Music History, 1700–1800, Fall 2019

Prof. Rebecca Dowd Geoffroy-Schwinden, Ph.D.
Tuesdays and Thursdays from 9:30–10:50am in Music 293
Office Hours: Music 314, T 3:30–5, and by appointment
E-mail: Rebecca.Geoffroy-Schwinden@unt.edu

This course will introduce you to the compositional styles, performance practices, and contexts of Western musicians from 1700 to 1800. As a categorical focus, we will trace the trajectory and circulation of the Galant style to the emergence of the Classical style chronologically and geographically. Each week will reveal how the division of music history into neat stylistic periods continually breaks down over the course of the eighteenth century. Our work will consider performance and listening as historically and culturally situated ways of knowing. We will find that musical practice inevitably evolves in relation to social, political, economic, and technological realms. Assignments will require us to use twenty-first-century modes of knowledge production, such as the Sonic Dictionary and Timeline JS, to engage the eighteenth-century legacy of our own epistemologies.

Learning Outcome Promises

❖ To identify musical genres, styles, and forms from the Galant and Classical eras
❖ To relate musicians, their practices, and their compositions to specific social, cultural, and political contexts
❖ To engage in debates on eighteenth-century performance practice
❖ To consider the relationship between listening practices and musical style
❖ To analyze and discuss eighteenth-century scores through a historically, culturally, and socially informed perspective

Required Course Materials


*Other materials assigned throughout the semester will be available as a PDF on Canvas and/or on reserve (Carrel 422) in Willis Library

Mental Health, Identity, and Course Materials

You will not succeed in this course if you are not feeling your best (or as well as one could feel during an exciting, busy semester)! There are many resources at UNT to help you face obstacles that might prevent success in coursework. Our mental health resources and CARE team are safe places to seek out support.
All students should be addressed in a way that makes them feel comfortable; please be sure to share with me the name by which you wish to be called, the proper pronunciation of your name, and your preferred pronouns. I will make my best effort to use these and to encourage your classmates to do the same.

Our course materials will at times deal with sensitive issues about identity, race, gender, sexuality, and violence. Musicology is a humanistic discipline and these are unavoidable aspects of lived experience. If we do not confront these realities, then we will not truly understand music and its place in the human condition. Please do not hesitate to excuse yourself if necessary or to let me know if you feel uncomfortable about readings or discussions. I encourage open dialogue about difficult issues so that I can grow as a teacher and person, and so that you can grow as a scholar and musician. All perspectives are welcome in my classroom as long as they are communicated respectfully and with open, listening ears.

**Writing Resources**

We will spend significant time this semester reflecting on approaches to writing sound. If you’re concerned, however, about the basics of your writing, you might want to visit the UNT Writing Lab for some feedback on drafts.

Visit the UNT Writing Lab for tutoring, workshops, and more: [writinglab.unt.edu](http://writinglab.unt.edu)

You can find more UNT Writing Resources here: [https://tsgs.unt.edu/new-current-students/writing-resources](https://tsgs.unt.edu/new-current-students/writing-resources)

**Graded Deliverables**

25 points: Pop Quizzes on Reading (two lowest grades will be dropped for final grade calculation)
10 points: Sonic Dictionary Entries (due October 24th)
10 points: Timeline JS Presentations (see schedule)
20 points: Preface Publication & Presentation (draft due November 14th, final due December 10th)
20 points: Final Book Review (Discussion due Nov. 26th, final due December 10th)
5 points: Take-home assignments (ongoing)
10 points: Attendance, Participation, & Preparation (ongoing)
= 100 possible points for final grade

**Grades**

Letter grades will be assigned for the final course grade according to UNT's grading system, which can be consulted in detail at [http://registrar.unt.edu/grades/understand-your-grade-report](http://registrar.unt.edu/grades/understand-your-grade-report):

- **A**: excellent work (4.0 grade points, 90–100%)
- **B**: good work (3.0 grade points, 80–90%)
- **C**: fair work (2.0 grade points, 70–80%)
- **D**: passing work (1.0 grade points, 60–70%)
- **F**: failure (no grade points received, <60%)

For pass/fail assignments:

- **P**: passed
- **NP**: not passed
**Late Assignments**

Discuss late assignments with me *in advance* of the assignment deadline. Otherwise, the assignment will go down by a full letter grade for each 24-hour period it is overdue. (i.e. One minute late, your total possible grade becomes a B, and so forth.)

**Attendance, Participation, & Preparation**

This course is structured as a lecture and discussion seminar; therefore, your attendance and participation are crucial to both you and your colleagues. Arriving more than 10 minutes late or underprepared to participate (i.e. half-asleep, without having consulted class materials, etc.) qualifies as an absence. Repeated tardy or unprepared arrivals are disruptive; three of these will count as an absence.

Each class session you are required:

❖ To bring the assigned reading materials, having read and digested them;
❖ to bring the Rice anthology;
❖ to participate in discussion;
❖ and to take careful notes on both lecture and discussion during class time.

Consistent failure to fulfill these three requirements will result in a “0” for the preparation and participation portion of the final course grade.

Plan to attend every class meeting. But even with the best of intentions, you may come down sick or find yourself in a no-win scheduling conflict. In such cases, send me a short, explanatory e-mail *in advance*. It will be your responsibility to catch up, including getting notes and class materials from a classmate. **You will be granted a maximum of three absences** (or absence equivalents, as described above) for the course—authorized absence cards from Dean of Students and other authorized absences count as part of this maximum. Each further absence will result in the lowering of your AP&P grade by 1 point. Upon your fourth absence, I will contact your Dean and/or major professor and notify UNT’s early alert system. You will be held to UNT’s absence policies, so please familiarize yourself with them at [http://policy.unt.edu/policy/15-2-5](http://policy.unt.edu/policy/15-2-5).

I understand that family obligations and disabilities can sometimes cause conflicts for this strict schedule. Please do discuss such issues with me as early in the semester as possible and I will gladly accommodate these cases.

**Required Syllabus Information**

- [ACADEMIC INTEGRITY](#)
- [STUDENT BEHAVIOR](#)
- [ACCESS TO INFORMATION—EAGLE CONNECT](#)
- [ODA STATEMENT](#)
- [UNT POLICY STATEMENT ON DIVERSITY](#)
- [FINANCIAL AID AND SATISFACTORY PROGRESS (GRADUATE)](#)
- [RETENTION OF STUDENT RECORDS](#)
- [COUNSELING AND TESTING](#)
- [ADD/DROP POLICY](#)
- [ADD/DROP RESOURCES](#)
## Course Schedule

### 2019-2020 Semester Academic Schedule (with Add/Drop Dates)

Link: [https://registrar.unt.edu/registration/fall-registration-guide](https://registrar.unt.edu/registration/fall-registration-guide)

### Academic Calendar at a Glance, 2019–2020

Link: [https://www.unt.edu/catalogs/2019-20/calendar](https://www.unt.edu/catalogs/2019-20/calendar)

<table>
<thead>
<tr>
<th>Date</th>
<th>Topic</th>
<th>Reading/Reference</th>
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<tbody>
<tr>
<td>Sep. 17–19</td>
<td><strong>The Other Side of the Channel: Georgian London</strong>&lt;br&gt;Rice Ch. 7</td>
<td>JS:</td>
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<td>Oct. 8–10</td>
<td><strong>Leipzig, Berlin, &amp; the Courts of Central Europe</strong>&lt;br&gt;Rice Chs. 9 &amp; 10.</td>
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<td>Oct.</td>
<td><strong>To the North: St. Petersburg under Catherine the Great</strong></td>
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<td>22–24</td>
<td>Rice Ch. 12</td>
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<td><em>Sonic Dictionary Entries Due</em></td>
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<td>Oct. 29–31</td>
<td>Library Week—spend class time in library for Preface project. Be sure to sign in &amp; out at music service desk. If you’ve completed a draft, be sure you’ve finished reading <em>Dance on the Volcano</em> and the accompanying articles for our November 26th book discussion!</td>
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<td>Nov. 5–7</td>
<td><strong>Paris Revisited: Foreigners</strong></td>
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<td>Preface Workshops (5):</td>
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<td>Nov. 12–14</td>
<td><strong>Central Europe Revisited: Mozart’s Vienna &amp; Prague</strong></td>
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<td>Rice Ch. 14 &amp; 15; Read the two letters that Mozart wrote to his father about the composition of his opera <em>Die Entführung aus dem Serail</em>, published in English translation in <em>Strunk's Source Readings in Music History: The Late Eighteenth Century</em>, ed. Wye Jamison Allanbrook (New York: Norton, 1998), 232–35; &amp; Read the discussion of the concerto by the theorist Heinrich Christoph Koch, published two years after Mozart's death and reprinted in <em>Strunk's Source Readings in Music History: The Late Eighteenth Century</em>, 80–85.</td>
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<td>Preface Drafts Due</td>
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<td>Nov. 19–21</td>
<td><strong>London &amp; Vienna Revisited: From the 1790s to Napoleon</strong></td>
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<td>Nov. 26</td>
<td><em>Dance on the Volcano</em> Book Discussion</td>
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<td>Dec. 3–5</td>
<td><strong>From Galant to Classical Style</strong></td>
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<td>Dec. 10</td>
<td><em>Book Review Due, Final Preface Due</em></td>
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